THE WHEEL IN SPACE

AN ADVENTURE IN SPACE & TIME

CODE : SS.

David Whitaker

Shortly after the TARDIS materialised on an apparently deserted rocket in space, the fluid links blew and I had to disconnect the Vector Generator Rod so that Jamie and I could escape from the Ship and avoid the poisonous mercury vapour.

I had begun to explore the rocket when it suddenly changed course and I fell, knocking myself unconscious. According to Jamie, we were both locked up by a robot which he damaged using the Rod under my instructions. I don't remember a thing though - I could only sense some sort of danger associated with the rocket! Then, when Jamie managed to get a signal to a space station we were approaching - 'The Wheel' - we were taken aboard and I was treated in the sick bay by the Medical Officer, Dr. Gemma Corwyn.

Mysterious objects, which we later discovered to be Cybermats, had drifted from the rocket and attached themselves to the Wheel. Bennett, the Wheel's Controller, wanted to destroy the rocket but, as the TARDIS was still aboard, Jamie sabotaged the station's main armament, the X-Ray Laser. The Cybermats consumed the Wheel's store of Bernalium - a substance essential to the function of the Laser - and as the weapon was needed to combat an approaching meteorite storm, two crewmen, Laleham and Vallance, had to spacewalk to the rocket for fresh supplies. However, the rocket was being used as a base by the Cybermen who had caused the meteorite storm deliberately to ensure this would happen. They took control of Laleham and Vallance, who then returned with crates containing both Bernalium and Cybermen!

The Cybermen intended to use the Wheel's radio-beam link with Earth to guide their invasion fleet. Now on the Wheel, they repaired the Laser and we were able to destroy the first meteorite shower. We managed to kill the Cybermats using high current phase discharge, and I also succeeded in countering the control which the Cybermen were exerting over members of the station's personnel. Jamie spacewalked to the rocket with Zoe, a Librarian on the Wheel, to fetch the Vector Generator Rod. Meanwhile, I managed to dispose of one Cyberman - but more were coming!

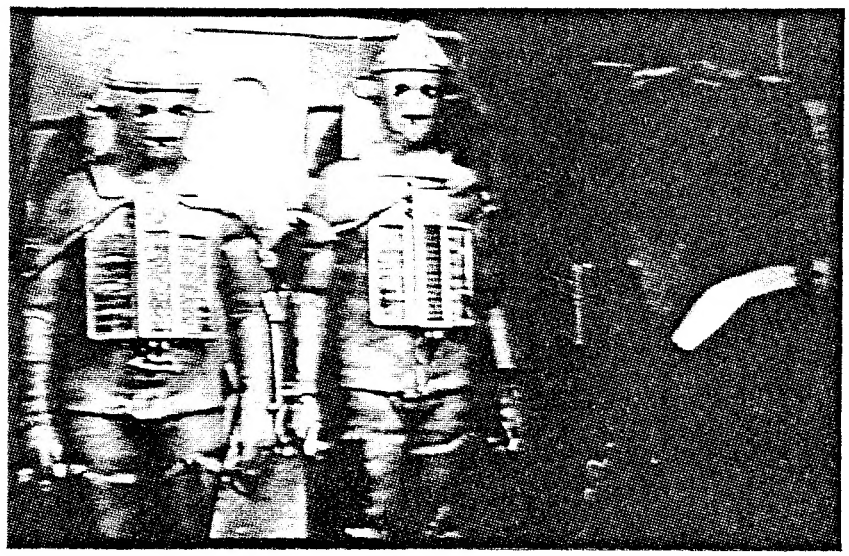
When Jamie returned with the Rod, I immediately fitted it into the Laser. Spacewalking Cybermen were approaching, but we held them off successfully and fired the laser which, boosted by the Rod, destroyed their fleet, taking the remaining Cybermen with it. Life began returning to normal on the Wheel, marred only by the death, during the struggle of some of the crew, including Bennett and poor Gemma Corwyn.

Having acquired some mercury on the Wheel, I was able to repair the TARDIS. However, as Jamie and I prepared to leave, we discovered Zoe hiding in the cabin trunk. She was determined to join us on our travels, so I decided to give her an idea of what she could be letting herself in for by weaving my thought patterns into a story - a story about the Daleks ....

$$\partial^3 \Sigma x^2$$

TONY

DRAMA EXTRACT



Slowly, the Doctor switched off the communications link to the Operations Room, steeling himself for the coming encounter. The sudden addition of a low-level electronic humming to the normal background sounds of the Power Room had warned him of approaching menace - now his hasty handiwork would really be put to the test. He turned around.

Framed by the arch of the doorway stood two Cybermen; by all accounts, the only two that were currently present on The Wheel. Both were motionless, as if studying the Doctor's tramp-like form with detached curiosity. "I suppose you've come for me," he offered, almost apologetically.

The taller of the two silver giants inclined its head slightly. "You know our ways," it grated.

"Yes, I thought you'd realise somebody did. I imagine you have orders to destroy me?"

Again the Cyberman inclined its head. "Yes."

Hastily, the Doctor changed the subject. "Tell me one thing. Why did you order Duggan to destroy radio communications with the Earth? After all, that is why you want possession of The Wheel, isn't it?"

"You know our ways."

"That doesn't answer my question," retorted the Doctor, more insistently.

"He was instructed only to destroy the transmitting complex," answered the second Cyberman.

"Oh, I see. How interesting..." The Doctor's mind raced to fit these new pieces of information into the jigsaw he had already partially assembled. "Yes, of course. And presumably your large spaceship holds your invasion fleet, and the smaller ships can only enter the Earth's atmosphere by homing on a radio beam?" he surmised.

"You know our ways. You must be destroyed."

The Doctor's face dropped. "Yes, I was afraid you'd get back to that." His shoulders sagged in helpless resignation, and with a despondant gesture of welcome he added, "Well, you'd better come in."

The Cyberman to the right of the door arch moved further into the room. Immediately the Doctor's attitude changed and he darted forward, slamming home a circuit breaker. As he did so, a brilliant zig-zag of electricity arced between two upright dipoles set between the doorway and the centre of the room. The leading Cyberman was caught head on, and as electrical current began to flow through it, using the handle-like appendages on its head as intermediate conductors, its vain efforts to escape became ever more feeble.

The other Cyberman, which had remained by the doorway, made no attempt to help its fellow. Instead, it began radiating a flowing halo of light from its chest unit. Recognising this as some form of weapon, the Doctor grinned smugly. "You can't break through the field, you know."

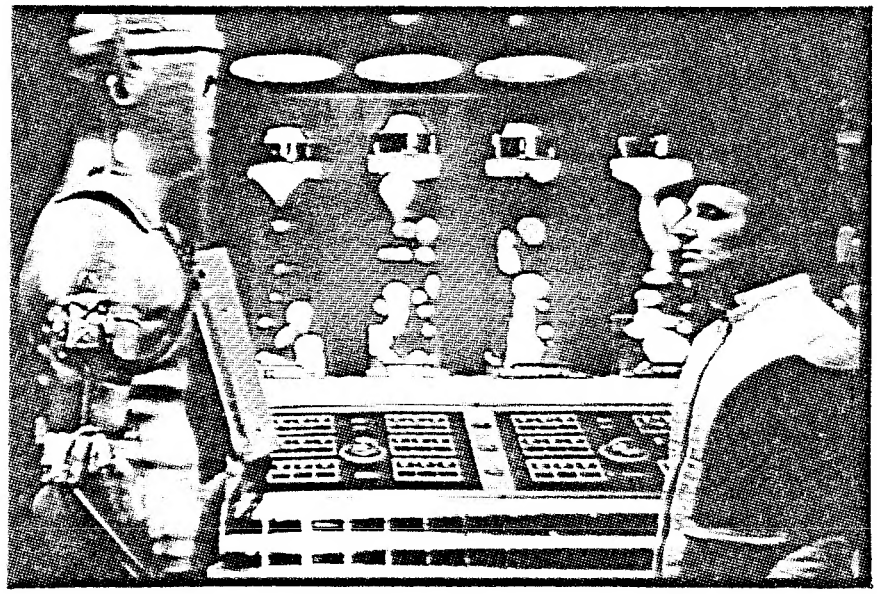
Shutting off the death ray, the Cyberman began backing out through the doorway, acknowledging its temporary defeat. However, as it went, it added threateningly, "You will be destroyed - others are coming."

Pleased with himself, the Doctor cut the power to his improvised field generator. The Cyberman which had been caught in the field remained where it had fallen, quite dead.

However, the Doctor suddenly spun round as he heard a rattling noise behind him. The grille to the ventilation tunnel, through which he himself had gained access to the Power Room, was being opened again - and crouched inside the tunnel mouth was Flanagan. The Doctor took a step backwards. Was this powerfully built Irishman still in the power of the Cybermen...?

STORY REVIEW

Gary Hopkins



If a chain is only as strong as its weakest link then 'The Wheel in Space' must answer for the ultimate success or failure of the fifth season of 'Doctor Who'.

After a lengthy series of Earth-bound adventures the TARDIS has a change of scenery, swapping the inky blackness of the North Sea for the inky blackness of deep space. However, the theme of the sea remains as the ship materialises aboard a deserted rocket. This 'Mary Celeste' of the spaceways is called the 'Silver Carrier', but the silver it carries is altogether more sinister than the Doctor realises! The action shifts to the nearby space station W3, known as The Wheel, where the Doctor helps its crew to prevent an invasion by Cybermen. In essence the plot is quite straightforward, but David Whitaker introduces so many twists and turns during the adventure that he runs the risk of losing his audience along the way...

The first episode, set almost entirely aboard the 'Silver Carrier' supply ship, begins with a virtual re-run of an early 'Doctor Who' story called 'Beyond The Sun' (Serial "C"). Whitaker reminds us of the TARDIS' ability to alert its passengers to imminent danger, once again by showing false images on its scanner screen. "Those pictures aren't what's happening outside, I'm certain of that," the Doctor tells Jamie. "They're temptations. The TARDIS is trying to warn us to get away from here to somewhere more pleasant. I must have pushed the wrong switch." But instead of shutting down its power, as before, the TARDIS overloads its circuits and the Doctor is forced to disengage a rod-like instrument called the Time Vector Generator. "Once removed," he explains, "it alters the size of the TARDIS. The inside becomes an ordinary telephone box again" (Eh? When was the TARDIS ever an ordinary telephone box?!).

Another reference to the earliest days of 'Doctor Who' occurs when the Doctor and Jamie emerge from the TARDIS in their hasty retreat from a release of toxic mercury vapour - an oblique reference in itself to the fluid link which caused so much trouble in 'The Daleks' (Serial "B"). They discover a "food machine" aboard the supply ship, and Jamie re-enacts the same puzzlement displayed by Ian and Barbara when they first encountered a similar innovation in the TARDIS some years before.

The search for a new supply of mercury for the fluid links - shades of 'The Daleks' - eventually brings the two time travellers face to face with a hostile-looking servo-robot aboard the ship, from which they are finally rescued by the suspicious crew of The Wheel. The 'Silver Carrier', like the 'Mary Celeste', has "drifted endlessly in space" and is now well off its scheduled course, forming a danger to other ships. Jamie prevents the crew of The Wheel launching an attack upon the supply ship (where the TARDIS is still situated) and unwittingly enables the Cybermen to proceed with their convoluted plan. This involves causing a star to go nova, thus deflecting meteorites from their nearby orbit to bombard The Wheel. To defend themselves, the crew of The Wheel then use their main armament, an X-ray laser, to destroy the meteorites and thereby waste essential but dwindling supplies of the fuel Bernalium. The Cybermen then begin to infiltrate the station and dominate the humans. "So you see," concludes the Doctor, "this isn't just an attack by an alien race on a space station. The Cybermen have another purpose...an overriding ambition to invade the Earth, plunder its mineral wealth, and somehow they see a way of doing it through this Wheel." Unfortunately, the plot tends to come across as heavily contrived. Logical or not, this time the Cybermen are trying to be just a bit too clever for their own good.

In its purist form 'The Wheel in Space' is nothing more than old-fashioned adventure on the 'high seas', a ripping yarn for the Space Age. The 'Silver Carrier' is the secret hide-out of a band of pirates (the Cybermen, "ruthless, inhuman killers") who plan to board The Wheel, suppress its crew and plunder the Earth. Helping them to achieve this are their rodent-like Cybermats, described as "space rats" (and who ever heard of a ship without rats?!), smuggled aboard The Wheel to destroy further stocks of Bernalium and thus weaken the humans' defences. As with the casting of George Pastell as the villain in 'The Tomb of the Cybermen' (see page "37-05"), Peter Bryant took special care in choosing his guest artistes for 'The Wheel in Space' and cast Eric Flynn (son of Errol) in the role of communications officer Leo Ryan. Sadly, however, swashbuckling is limited to a few discreet punch-ups in the cargo hold, and Ryan is barred from using the Doctor's Time Vector Generator to fence with the Cybermen in the interests of credibility.

Quite often in his previous 'Doctor Who' scripts David Whitaker had shown a marked disregard for scientific accuracy, particularly when it threatened to interfere with the main thrust of the plot or contradicted with his own often fanciful ideas. This time he was asked to develop a storyline by Kit Pedler incorporating X-ray lasers, protective neutron field barriers, the physical make-up of a space station and generally correct procedure. In spite of Whitaker's own lapses into fluid links and food machines, the blend of science and fiction works very well. Where he excels is in his handling of characters and dialogue, and there are plenty of both. Six episodes allows him to be a little self-indulgent with dialogue, but the result is a smooth-flowing, reasonably well organised adventure which has a steady, almost leisurely pace and an adequate but not generous number of thrills. Full marks, though, to Brian Hodgson, whose excellent radiophonic mood effects capture the menacing presence of the Cybermen throughout the serial.

Deeply upset by Victoria's decision to remain on Earth, Jamie finds himself in the pleasant company of three more females aboard The Wheel. Dr. Gemma Corwyn is the second-in-command, a responsible young woman who is forced to assume full command when Controller Jarvis Bennett goes round the bend; Tanya Lernov is the station's astrogator, who uses her barometric nose to "smell trouble"; and the diminutive Zoe Herriot is the librarian of The Wheel's parapsychology library. Super-brain Zoe gets off to a bad start with Jamie by laughing at his "female garments" (the kilt), and further irritates him by her reliance upon logic and mathematics. As the Doctor points out, "Logic, my dear Zoe, merely enables one to be wrong with authority". Stung by Leo Ryan's comment that she is "all brain and no heart", Zoe at last confesses that "I was trained to believe logic and calculation would provide me with all the answers. But I'm just beginning to realise there are questions I can't answer." Frightened of being "thought of as a freak", she quickly becomes very attached to the Doctor and Jamie, and finally tries to persuade them to let her travel with them in the TARDIS.

The return of the ever-popular Cybermen was enough to win this serial comparatively high ratings, although one is left with a nagging doubt as to whether it really deserved such attention. Ironically for a story concerning creatures of pure logic, the plot is sometimes illogical and often confused, and the fact that only two Cybermen costumes were built becomes painfully obvious towards the end. '2001: A Space Odyssey' it ain't, but 'The Wheel in Space' was an unusual 'Doctor Who' adventure with which to round off the fifth season, and - despite its faults - a promising sign of things to come.

SPACE & TIME

Editor.....Stephen James Walker
Art Editor.....Drog
Design Editor.....Deanne Holding
Artwork.....Tony Clark
Contributors this issue.....David Auger
J. Jeremy Bentham
John Bok
Gary Hopkins
Trevor Wayne

Distribution.....'CyberMark Services'
'Space and Time' devised by
Tim Robins and Gary Hopkins
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Editorial address.....9, Tall Elms Close
Bromley
Kent
BR2 0TT

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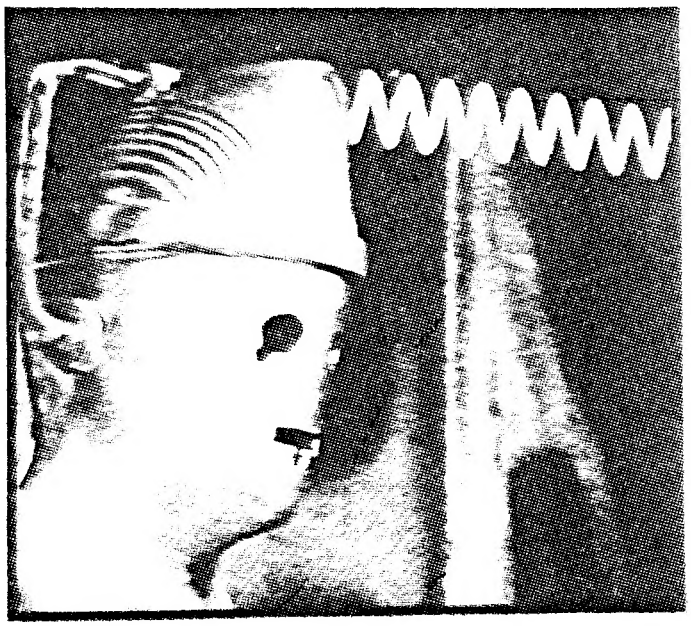


SPACE AND TIME

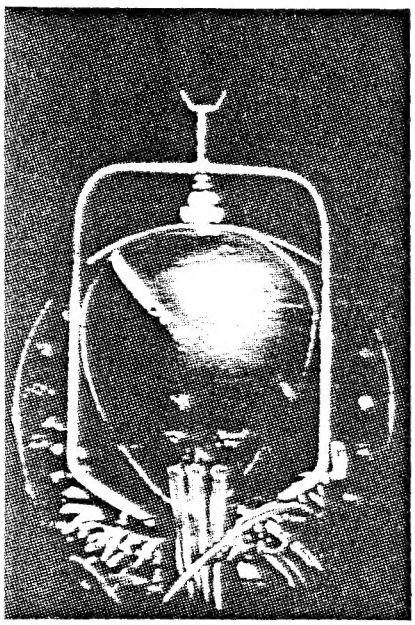
FLASHBACK

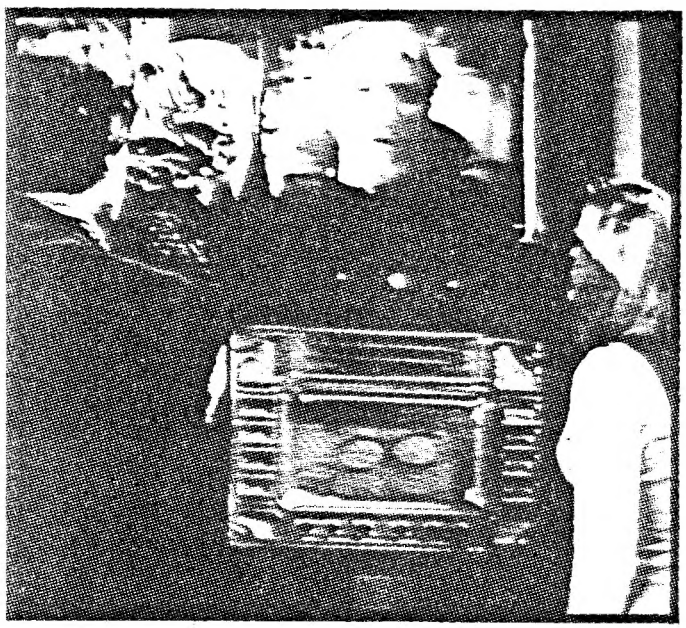
TOP: A Cyberman hypnotises another member of The Wheel's crew.

CENTRE LEFT: Recovering from concussion, the Doctor learns from Jamie of events on The Wheel.

CENTRE RIGHT: Dr. Gemma Corwyn and Zoe Herriot.

RIGHT: Zoe tells a sceptical Doctor and Jamie of her theories about the 'Silver Carrier'.





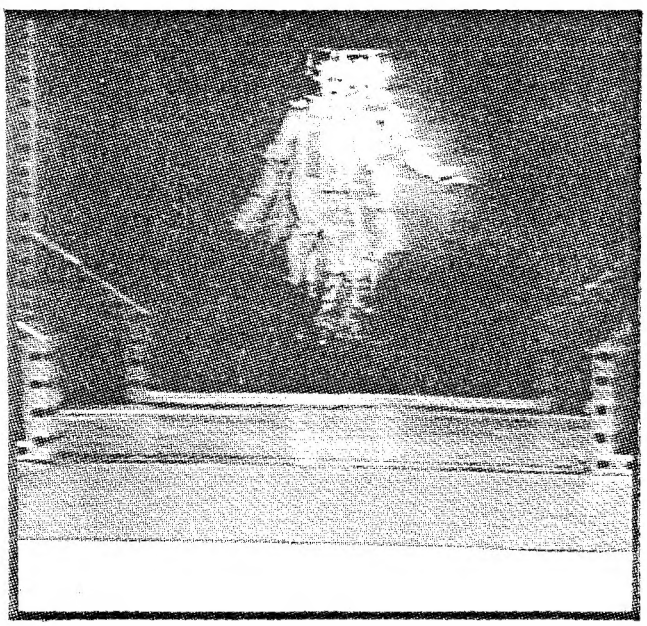
TOP LEFT: The Cyber-planner.

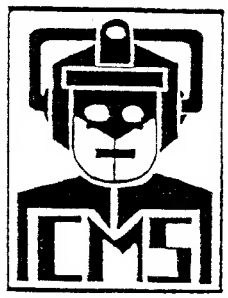
TOP RIGHT: The Doctor watches while the crew of The Wheel try to destroy an approaching meteorite shower.

CENTRE LEFT: Jarvis Bennet appears on the Operations Room monitor screen.

CENTRE RIGHT: Jamie and Zoe relax after spacewalking to the 'Silver Carrier',

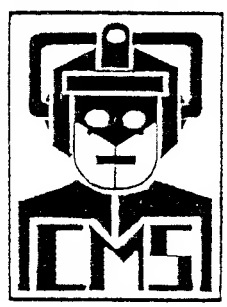
RIGHT: Spacewalking Cybermen approach the Loading Bay.





THE LOGIC OF TERROR

David Auger



"They were once men. Human beings like yourself, from the planet Mondas. But now they're more robot than man...Their entire bodies are mechanical and their brains have been treated neurosurgically to remove all human emotions." That is how the Doctor described the Cybermen to Jarvis Bennett, Controller of The Wheel. And indeed he would not have been overstating it had he said that they had lost their very souls...

In many ways the story of the Cybermen is a modern parable; a warning of what can happen when science is abused; a tale of a race of beings who unwittingly submitted themselves to a slow process of dehumanisation. The people of Mondas embarked upon this course because they discovered that their life spans were contracting - but if the surgeon who performed the first operation, replaced the first limb, could have foreseen the consequences of his actions, it is likely he would have left his scalpel to rust and his race to die. But no-one could have envisaged the end towards which they were evolving and, as one innocent transplant followed another, the process snowballed until the human form was only a memory, a picture in a book. Imagine these new beings staring into their mirrors with horror, turning to each other in the realisation that they were now incapable of any physical or sexual expression. They were minds shut inside metal boxes, in imminent danger of going mad. Small wonder that, to survive in their new form, they had to sterilise certain areas of their brains, attempting to purge themselves of their emotions.

In seeking to preserve their civilisation, they had in fact destroyed it; where once there had been beauty, now there was just the uniformity of a machine. They were devoid of personal ties and logic became the only morality to bind their society together. Every action they took was for the perpetuation of the machine of which they were all now a part. When they embarked upon campaigns of conquest it could not have been the satisfaction of any glorious victory they sought, but merely the appropriation of raw materials towards the machine's continued functioning. They may have conquered death, but they were still prey to the ravages of entropy.

When humans from Earth encountered the Cybermen, they took them to be cruel, heartless killers. To the Cybermen, however, everything was clearly defined and calculated. When one of the creatures felt a soldier's pulse after striking him down, it was purely in the interests of efficiency; a simple exercise to ensure that the man had been killed; to ascertain, perhaps, how much force had been required. When they found it necessary to be ruthless and to terrorise their enemies they would do so without hesitation, but they never killed for killing's sake. It would have been illogical to expend needless energy. Bearing no malice, they were quite willing to rescue the inhabitants of Earth and transport them to Mondas for conversion into Cybermen; the humans were fulfilling a need. However, the humans retaliated and Mondas was destroyed.

Later, when more Cybermen appeared, the humans immediately assumed that the aliens were out for revenge. From the invaders' point of view, however, they had simply encountered a threat which had to be eliminated. Vengeance did not enter into the matter. With the human race destroyed, the Earth's mineral wealth would have been free for the taking - more resources to keep the machine functioning. As always, logic provided the basis for the creatures' actions.

Despite their apparent advantages, however, the Cybermen were still defeated by the humans, and the great Cyber-machine slowly ground to a juddering halt. It is perhaps ironic that in the end it was the humans whom the Cybermen were reliant upon to free them from their Tomb. But then, in that situation, it was the logical thing to do. The humans would be fodder for new Cyber-conversions, the Cyber-race would have a new genesis. But this time the hand that raised the scalpel to make the first incision was already constructed of plastic and, unlike that naive man of many centuries before, this surgeon knew what the result of his actions would be...

TECHNICAL OBSERVATIONS

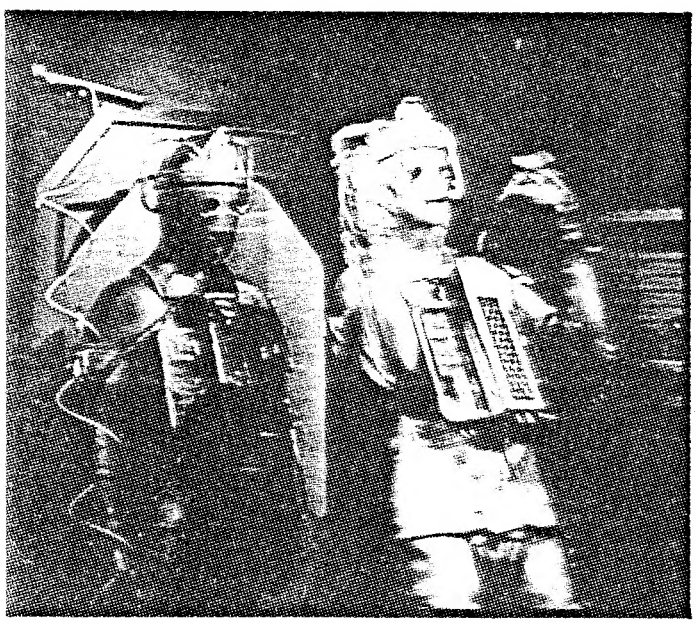
Now acting as Assistant Script Editor on 'Doctor Who', Terrance Dicks' first assignment was to work with Derrick Sherwin on amendments to the script for 'The Wheel in Space', a serial which ran a very rough course during its production.

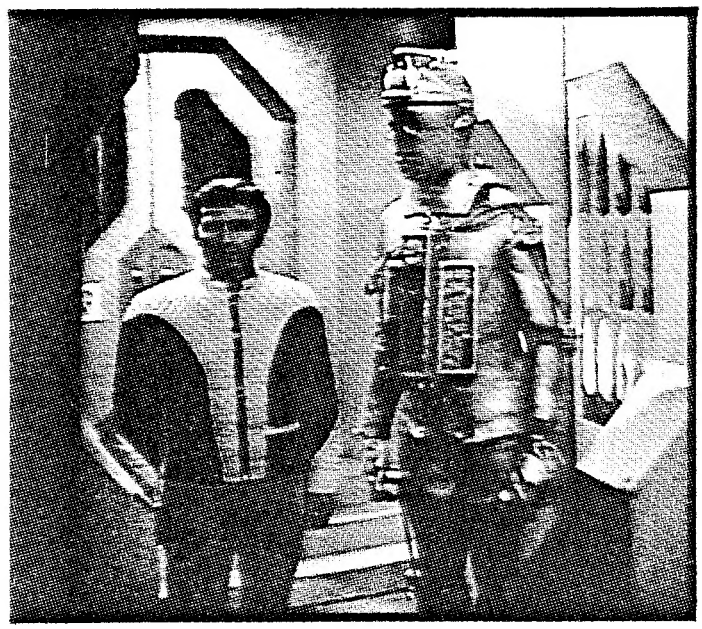
One of the many problems lay in the fact that the recording of the story had to be done at no less than three different premises, necessitating transportation of the sets, props, etc. from place to place. Episode one was recorded at Studio D, Lime Grove, episodes two and four were done in Studio 3 at Television Centre, the large Studio 1 at Television Centre was used for episode three, while Studio 1 at Riverside was booked for episodes five and six. Additionally, time at Ealing Studios for filming of 35mm telecine inserts was a major requirement on this technically demanding serial.

Another problem was caused by the fact that the BBC's busy Visual Effects Unit declined to handle this story due to the sheer amount of work involved. As a result, Producer Peter Bryant had to hire an outside contractor - Bill King and his 'Trading Post' company - to undertake both design and construction of all visual effects. This, of course, had the unfortunate consequence of adding further to the cost of what was already an expensive production.

'The Wheel in Space' also marked the first instance of the Radiophonic Workshop being called upon to handle all incidental music for a particular 'Doctor Who' story - not just in realisation, but in composition too. Brian Hodgson was responsible for providing all background sounds, mood effects, 'stings', links, etc. for this story, and regards it as one of the hardest assignments he has ever undertaken. Only two of the tracks used were not of his composition: a piece of stock music - 'Tranquil Scene' - heard during the scene in episode one in which a sequence of stock footage showing a lake, a flock of cranes, a waterfall and a Pacific island appears on the TARDIS monitor, and a section of Dudley Simpson's music for 'The Evil of the Daleks' (Serial "LL") used at the very end of episode six.

Although not present for any recordings of this serial, Deborah Watling was credited for an appearance in episode one. This was a twenty second reprise of the final scene from the previous story, 'Fury From The Deep' (Serial "RR"), which showed Victoria watching from the beach as the Doctor and Jamie return to the TARDIS. Additionally, footage showing Victoria waving goodbye as the camera pulls away was shown on the TARDIS monitor.



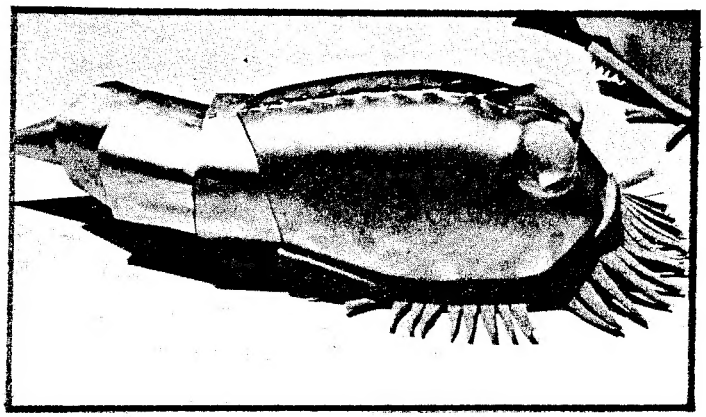


The TARDIS fluid links were depicted in this serial as a bank of glass phials, much larger than the single fluid link prop seen in 'The Daleks' (Serial "B").

The Time Vector Generator prop was a gold-tipped rod fitted into a concealed cabinet aboard the TARDIS. As the Doctor pulls it from its mounting in episode one, the picture shimmers and alternates between positive and negative images of the time travellers. The scene then cuts to an exterior shot of the TARDIS, and the door swings open to show Jamie and the Doctor standing inside the cramped confines of an ordinary Police Box.

Model work for this story was extensive, and varied in complexity. The Wheel model - over which the opening credits of episodes two to six were shown - was fitted with a flashing light and revolving antenna. The Silver Carrier was a static, hanging model, while the Cybermen's ship, seen in episode six, was shown flying through space using the technique of moving the model (on wires) with the camera held static. Other models included a storm of spinning meteorites, inside each of which was concealed a small explosive charge. These could be made to detonate "on cue" by passing a current down the wires on which they were suspended. A working model of the X-ray laser device was also built, but the actual firing of the beam was accomplished using one of the oldest optical techniques in film-making - scratching each frame of film to create a whitish line on the print.

For this story, the Cybermen once again had a change of appearance. The new costume, designed by Martin Baugh (see page "39-07"), was basically a standard two-piece wet suit sprayed silver. Sprayed rubber gloves were worn over the actor's hands, but the image of the creatures having three fingers was retained by encasing the thumb, the middle two fingers and the end two fingers of each hand within thimble arrangements, linked, by wires and cables, to the 'exoskeleton'. This exoskeleton comprised of a network of joints, rods, cables and wires so delicate as to cause problems during recording. Every so often, scenes would have to halt while the dressers refitted a rod that had worked loose due simply to the actor stretching in the costume. The chest units first seen in 'The Moonbase' (Serial "HH") were re-used for this story, but worn upside down and with the gun-rod attachment removed. In this fashion, the lamp in the unit became the gun, although the lamp itself was non-functional; the glow of the firing weaponry was achieved by superimposing a blurred image from another camera, while the effect of the beam was represented by rapidly alternating positive and negative camera shots of the victim. The headpieces from 'The Tomb of the Cybermen' (Serial "MM") were also re-used, but modified to give more ventilation to the actors inside by removing the black tape from around the eyes and mouth and drilling a small teardrop-shaped hole beneath each in its place. The lamp at the top of the headpiece was switched on whenever the Cyber-hypnotic effect was needed, but the hypnotic signal itself was an oscilloscope sine wave superimposed between the lamp and the victim's head.



Due to the high cost of these complex costumes - which was increased still further by the Director's insistence on hiring extremely tall actors to play the Cybermen - only two were made for this story. On the occasions when more than two were required to be seen together (e.g. the sequence of Cybermen space-walking towards The Wheel at the end of episode six) the camera was back-wound after the first take and the scene re-shot with the two actors in slightly different positions. Whirling, multiple-exposed caption slides were even used to show the Cyber-'army' being flung back into space by the Neutron Force Field.

Also redesigned for their second appearance were the Cybermats. Although similar to those seen in 'The Tomb of the Cybermen', their shells were moulded with serrated spines down their backs and the many small 'legs' were latex rubber rather than skirts of sliced sponge plastic. The antennae were absent from these new versions, as were the black eye pupils of the originals. Four were made in all, and the scenes in which they appeared were all shot on film at Ealing, both for ease of control and to avoid the problem of their radio-control units interfering with the electronic studio cameras.

While very tall actors were hired to play the Cybermen, a midget, Freddie Foote, was engaged for the role of the Servo Robot in episode one. This costume was basically a fibreglass shell worn like a giant hat - the head of the Servo Robot fitting snugly onto the actor's own head. Additional support was given by the actor slotting his arms into the extendable tubes at the front of the costume. Lights built into the body could be made to blink and flash when required, and one of these was used to signify the Robot's laser being activated. No beam effect was added, however; as the Robot seals a cabin door, only the welding effect of the laser is shown. All scenes involving the Servo Robot were shot on film at Ealing, with a model set being constructed for the sequence of it being blasted down a corridor and exploding.

Also shot on film were the scenes featuring the Cyber-eggs: In the first episode, the Servo Robot opens a pod which disgorges half a dozen soft-membraned Cybermat eggs. These roll into the Silver Carrier's airlock of their own volition and eventually drift through space to the hull of The Wheel. This they adhere to for a few seconds before passing through and rematerialising inside, hatching out with a "pop" to produce a Cybermat. Later, the larger Cyberman eggs are inflated from a coffin-like tank aboard the Carrier's flight deck. These eggs (in reality weather balloons) then become translucent, with the blurred shape of a foetal Cyberman visible inside. The final shot of episode two is a cutaway to a harder, more wax-like surface (representing the egg) which is cracked open from within to reveal a Cyberman's hand emerging.

For holiday reasons, Patrick Troughton did not appear in episode two. Chris Jeffries doubled for him in long shot in the scene of the Doctor and Jamie being brought aboard The Wheel.

When questioned by Dr. Corwyn in episode two, Jamie gives the Doctor the alias of "John Smith" - a name he sees inscribed on a piece of laboratory equipment.

The Cyber-planner was conceived, in the Kit Pedler story-line/David Whitaker script, as a Cyberman with a vastly enlarged cranial dome festooned with wires and leads. However, as the story was already over-budget, it was eventually done as a small model representing some sort of computer bank. The voice was supplied by Peter Hawkins using the vibrator device tailor-made to his palate for 'The Moonbase'; it was, in effect, the same as the Cyberman voices heard in that story and 'Tomb of the Cybermen'.

The Cyberman voices for 'The Wheel in Space' were quite different. Created by Brian Hodgson, they utilised the more directly electronic technique of modulating Roy Skelton's own voice into a grating monotone. Unfortunately, the sound box which produced this effect broke down during the recording of episode three and the voices for the only Cyberman scenes done that day (the ambush of Laleham and Vallance) were hastily provided by distorting the sound from a standard studio microphone. The scenes of the Cybermen consulting the Cyber-planner on the Silver Carrier's flight deck were rescheduled for episode four's recording date. As things transpired, however, episode four over-ran its 10 o'clock deadline and the scenes had to be postponed again. They were eventually recorded along with episode five and edited into episode three's master tape just a week before transmission.

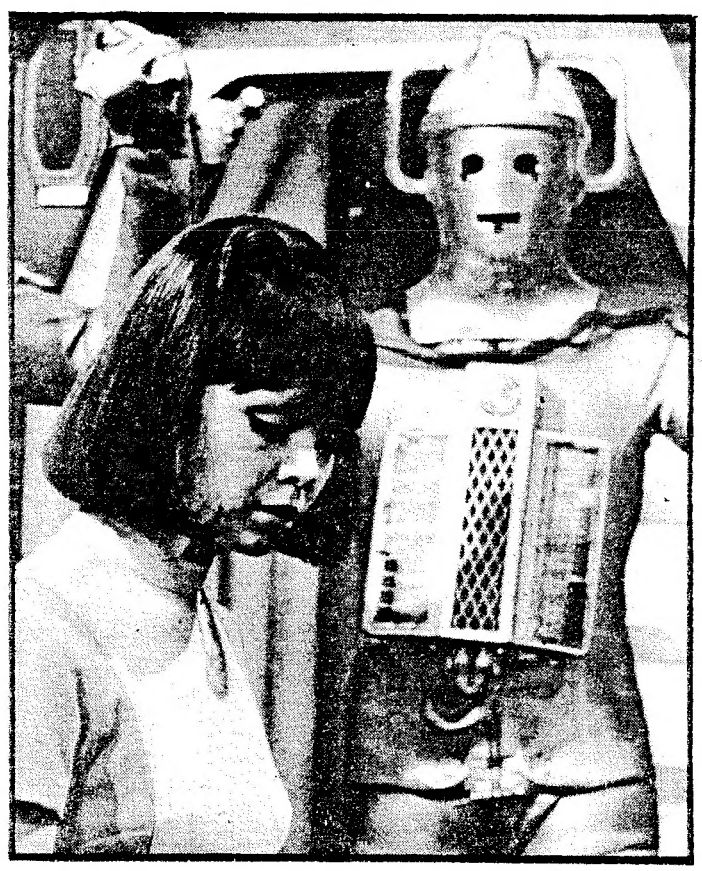
Kirby flying-harnesses were used at Ealing for the space-walking scenes. The script had originally called for the astronauts to travel between The Wheel and the Carrier on a rocket bike, but this idea was abandoned due to the prohibitive cost. Kirby wires were also used for the sequence in episode six of Jarvis Bennett being lifted from the ground and thrown against a wall by a Cyberman.

Stand-in Dorothy Ford doubled for actress Anne Ridler for the scene in which Gemma Corwyn is killed by a Cyberman and plummets down a flight of stairs. A caption slide of the actress was used in episode six at the point where Jamie and Zoe discover the dead body, thus obviating any need to re-hire the actress.

Caption slides of the main cast were also used, in episode six, as Vallance recalls, under hypnosis, the names and images of all the people currently on board The Wheel.

For reasons of safety and controllability, the effects shot of a Cyberman being killed with a solvent spray was shot on telecine.

The final episode of 'The Wheel in Space' brought to an end the fifth season of 'Doctor Who'. It had run non-stop for a total of forty weeks. The sixth season would begin ten weeks later, at 5:15 p.m. on 10th August 1968, with the first episode of 'The Dominators'.



PRODUCTION CREDITS

SERIAL "SS"	SIX EPISODES	BLACK AND WHITE
PART 1	-	27th. April 1968
PART 2	-	4th. May 1968
PART 3	-	11th. May 1968
PART 4	-	18th. May 1968
PART 5	-	25th. May 1968
PART 6	-	1st. June 1968

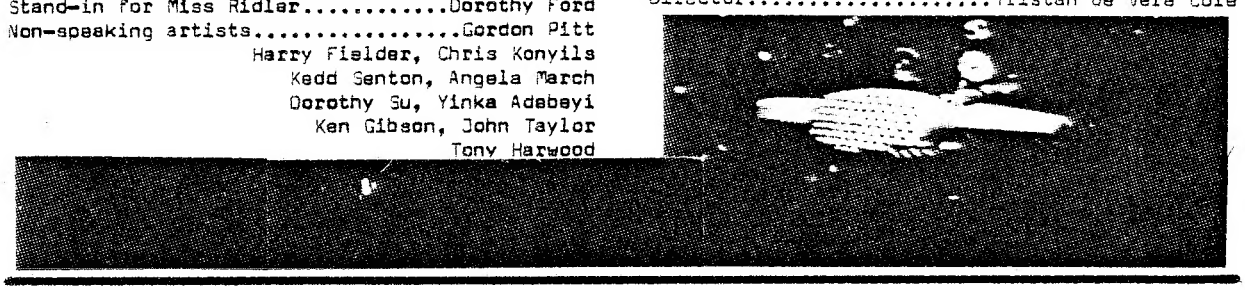
CAST

Doctor Who.....Patrick Troughton
Jamie.....Frazer Hines
Victoria.....Deborah Watling

Servo Robot.....Freddie Foote
Leo Ryan.....Eric Flynn
Dr. Gemma Corwyn.....Anne Ridler
Tanya Lernov.....Clare Jenkins
Jarvis Bennett.....Michael Turner
Enrico Casali.....Donald Sumpter
Bill Duggan.....Kenneth Watson
Elton Laleham.....Michael Goldie
Armand Vallance.....Derrick Gilbert
Kemel Rudkin.....Kevork Malikyan
Chang.....Peter Laird
Sean Flannigan.....James Mellor
Zoe.....Wendy Padbury
Cybermen.....Gordon Stothard
Jerry Holmes
Voices.....Peter Hawkins
Roy Skelton
Double for Dr. Who.....Chris Jeffries
Stand-in for Miss Ridler.....Dorothy Ford
Non-speaking artists.....Gordon Pitt
Harry Fielder, Chris Konyils
Kedd Senton, Angela March
Dorothy Su, Yinka Adebayi
Ken Gibson, John Taylor
Tony Harwood

TECHNICAL CREDITS

Production Assistant.....Ian Strachan
Assistant Floor Manager.....Marcia Wheeler
Assitant.....Rita Dunn
Grams Operators.....Laurie Taylor
Dave Thompson
Vision Mixers.....Clive Doig
Shirley Coward
Floor Assistant.....Tony Hare
Lighting.....Michael Jefferies
Sound.....John Holmes
Technical Manager.....Peter Valentine
Film Cameraman.....Jimmy Court
Film Editor.....Ron Fry
Visual Effects.....Bill King
Special Sound Effects.....Brian Hodgson
Costume Supervisor.....Martin Baugh
Make-up Supervisor.....Sylvia James
Incidental Music.....Radiophonic Workshop
Story Editor.....Derrick Sherwin
Designer.....Derek Dodd
Producer.....Peter Bryant
Director.....Tristan de Vere Cole



The Doctor strode across to the control room wall, opening one of the roundels and taking from the cavity behind it a small headset connected to a series of wires. "Zoe, watch the screen up there," he said, fitting the device over his tousled mop of hair.

Jamie was puzzled. "What are you going to do?"

"I'm going to show Zoe the sort of thing she may be in for," he replied.

"Thought patterns?" asked Zoe.

"Yes, only I'm going to weave them into a complete story for you." The Doctor pondered for a moment. "Have you ever heard of the Daleks?"

"No."

"Then watch..." The Doctor's brow furrowed in concentration. Up on the TARDIS monitor, an image formed. It was of a man in a small room, and from the expression on his face, he was clearly terrified. As the picture steadied further, the object of his terror became apparent - a Dalek was gliding towards him, its gun levelled in his direction!

"Who are you?" grated the creature. There was no reply. "Who are you?" This time the query was still more insistent, more menacing. "Answer!!!"

The man spun on his heels and raced for the doorway. He never made it. The Dalek's gun fired and, in a shimmer of incandescence, he sank to the floor - dead.

Zoe stared up at the screen, her expression grave...